A MASTER'S SOPRANO RECITAL AND EXTENDED PROGRAM NOTES

by

ACCOMPANYING MATERIALS
LOCATED IN AUDIO-VISUAL

MIKI DAWN LYNN THOMPSON

Bachelor of Music, Kansas State University, 1987

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1989

Approved by:

Terry D. Faugnelaugh
Major Professor

LD
2668
.R4
MUSC
1989
T46
c.2

CONTENTS

A11208 317965

MASTER'S RECITAL PROGRAM 1

Chapter

1. GEORGE FREDERIC HANDEL 2
2. MAURICE RAVEL 8
3. CLAUDE DEBUSSY 12
4. GIACOMO PUCCINI 16
5. ROBERT SCHUMANN 21
6. GUSTAV HOLST 29
7. ERICH WOLFGANG KORNGOLD 36

REFERENCES 40

ABSTRACT 42

MIKI DAWN LYNN THOMPSON, SOPRANO

Bachelor of Music, Kansas State University

Assisted by William Wingfield, Piano

Wednesday, June 21, 1989 — All Faiths Chapel Aud.

8:00 p.m.

"V'adoro pupille", Giulio Cesare — George Frederic Handel (1685-1759)
"Oh, had I Jubal's lyre", Joshua
"O sleep, why dost thou leave me", Semele
"Rejoice greatly", Messiah

Deux Mélodies Hébraïques — Maurice Ravel (1875-1937)
Kaddisch
L'enigme Eternelle

"Azael", L'Enfant Prodigue — Claude Debussy (1862-1918)

INTERMISSION

"Ore dolci e divine", La Rondine — Giacomo Puccini (1858-1924)

Frauenliebe und Leben — Robert Schumann (1810-1856)
Seit ich ihn gesehen
Er, der Herrlichste von allen
Ich kann's nicht fassen, nicht glauben
Du Ring an meinem Finger
Helft mir, ihr Schwestern
Süßer Freund, du blickest
An meinem Herzen, an meiner Brust
Nun hast du mir den ersten Schmerz getan

"Ushas" ["Dawn"], Vedic Hymns — Gustav Holst (1874-1934)
Twelve Humbert Wolfe Songs
Now in these Fairylands
A little Music

"Glück, das mir verblieb" — Erich Wolfgang Korngold (1897-1957)
Die tote Stadt

CHAPTER 1

GEORGE FREDERIC HANDEL

George Frederic Handel, the son of a barber-surgeon, was born in Halle, Germany. His father suppressed the young Handel's interest in music by denying him access to an instrument. However, the youth contrived to smuggle a clavichord into the attic and practice secretly. Later, the Duke of Saxe-Weissenfels encouraged Handel's father to allow the boy to study music. His studies began with the organist of Liebfrauenkirche, F. W. Zachow, under whom he learned the organ, harpsichord, and violin (Dean, 1-2).

In 1702, Handel began his studies at the University of Halle. While there he made friends of several important musicians of which Telemann was one. He then progressed to Hamburg to be organist of the Calvinist Cathedral. While in Hamburg he met prince Ferdinando de' Medici who invited him to visit Italy. Although exact dates and chronology are difficult, it is assumed that Handel spent the years between 1706 to 1710 in Italy, and it is certain that his experience with opera seria dates from this period. Also prominent are the Italian cantatas written for weekly performances at the palace of Marquis Francesco Ruspoli. This, too, was a time for development of the oratorio which was to be so important later in England. Learned from the masters such as

Alessandro Scarlatti, Caldara, Vivaldi, and Albinoni, his style of "long-breathed but rhythmically flexible" melody formed to perfection (Dean, 3-11).

Contacts made in Venice encouraged him to visit England. In 1710, then, he took the job of Kapellmeister of Hanover only to take a leave of absence to London. Favored at Queen Anne's court and enamored of the opera houses of that city, he was sure to return, and he did many times (Dean 12-18).

When his employer at Hanover became King George I, Handel settled permanently with the court in London and, except for a brief excursion or two, remained there for the rest of his life. During the winter of 1718-1719, a movement was underway to establish Italian opera in London as a regular feature. Handel became music director of what was to be known as the Royal Academy of Music. Performances were to be given at the King's Theatre, and it was for this theater that the greatest number of Handel's operas were written, including Giulio Cesare (Dean, 18-46).

Despite the popularity of Giulio Cesare, which Handel dusted off periodically to revive public interest, opera seria was failing to draw enough of a crowd, and several ventures failed financially. After the closing of two opera companies due to financial trouble in June 1737, Handel began to seek a new musical genre which would provide a dramatic outlet while retaining financial feasibility. He

had already done some work on oratorio but turned to it now with renewed vitality. In 1738, he produced Saul. The orchestration of this piece, which included trombones, kettledrums, an enormous orchestra, and a special keyed-glockenspiel, suggests that the grandeur of opera was to bleed over into other forms for Handel. The success of these works was great if not consistent and culminated in Dublin with the first performance of Messiah in 1742 (Dean, 47-57).

The oratorio had several advantages over opera. For one, it was a way to appeal to those audiences who did not approve of the theater. Rather than a cultural experience, plays and operas were viewed as coarse and vulgar. Those operas which dealt with religious topics or even more dramatic oratorios such as Messiah were treated as blasphemous. The increased role of chorus reduced the need for virtuoso singers. Also, the lack of sets, scenes, and costumes reduced cost of production dramatically. It was not always successful, however. When Semele opened, then called "The Story of Semele," it was condemned by some of the performers for being an opera presented as an oratorio. Despite the dubious reception of this vast body of works, it is clearly the most impressive and memorable part of Handel's long career (Dean, 56-7).

Translation: Handel, Giulio Cesare, "V'adoro pupille"

I adore you, eyes, missiles of love,
Your spark is welcome to my breast.
My sad heart desires you, who inspire pity,
And whom it always calls its best beloved.
I adore you, eyes, missiles of love,
Your spark is welcome to my breast.

Giulio Cesare, libretto by Haym, is a perfect example of opera seria at its height. The primary characters are Julius Caesar (a castrato role) and Cleopatra. Cleopatra has many varying type arias. Her original feeling toward Caesar, that of using him as a tool against Ptolemy, changes to despair for his safety when she finds that she has fallen in love with him. Captured by Ptolemy, she shows rage and, finally, despair. In Act III, Caesar goes to a mountain retreat where he has been led to believe a woman servant awaits to give her grievances to him. The woman is, in truth, Cleopatra who sings "V'adoro pupille," totally submissive to her love for Caesar.

Text: Handel, Joshua, "Oh, had I Jubal's lyre"

Oh, had I Jubal's lyre or Miriam's tuneful voice!
To sounds like his I would aspire,
In songs like hers rejoice.
My humble strains but faintly show
How much to heav'n and thee I owe.

It is thought that Handel cared little for the libretto of Joshua, which was first performed on March 9, 1748. The text by Morell is certainly not of the caliber to which the composer was accustomed. And, too, the music of Joshua is

not as inspired as that of other works. Nonetheless, in those moments in which the genius for writing is present, good things must come of it. One of those moments is in the aria "Oh, had I Jubal's lyre." The action is of little consequence. Achsa praises God for the safe return of her love, Othniel. Yet, the rich coloratura has captured audiences for centuries making this short aria a favorite showpiece for flashy soprano singing. The roughly binary piece is not very complex, but it leaves room for the difficult scalar runs which one never tires of hearing.

Text: Handel, Semele, "O sleep, why dost thou leave me"

O sleep, why dost thou leave me?
Why thy visionary joys remove?
O sleep again deceive me,
To my arms restore my wand'ring love.

Semele was composed in June 1743. In it, Handel was attempting to restructure the musical drama in favor of elements found in opera. It is similar in style to the semi-operas of Purcell and has been called an English opera performed as an oratorio. During its long history, it has been performed many times in staged versions. In its first performance on February 10, 1744, it was performed "After the Manner of an Oratorio" (Lang, 408).

Text: Handel, Messiah, "Rejoice greatly"

Rejoice greatly! O daughter of Zion! shout, O daughter of Jerusalem!
Behold, thy King cometh unto thee.

He is the righteous Savior, and He shall speak peace unto the heathen.
Rejoice greatly! O daughter of Zion! shout, O daughter of Jerusalem!
Behold, thy King cometh unto thee.

After years of struggle to reconcile the poetic fire of opera with the popularity and feasibility of the cantata, Handel succeeded in creating the most wonderful compromise. The English oratorio, with its rich use of chorus and orchestration, was born. In 1741, the Messiah was written at lightning speed. However, Messiah is the least dramatic of all of Handel's oratorios. It could really be called a string of cantatas performed consecutively. It is the only oratorio which included text from the New Testament. The reason for its singularity seems to stem from an interest taken by the composer in charity benefits held by the Duke of Devonshire (Lang, 333). The first performance was held to entertain prisoners of Dublin jails and patients of Mercer Hospital on April 13, 1742.

CHAPTER 2

MAURICE RAVEL

Maurice Ravel was as close to an international composer as it is possible to be. Living during the time of telephones, airplanes, and continental war, his generation was exposed to a more universal philosophy than any before. Perhaps that is why he wrote so many pieces of different national flavor.

Most of Ravel's international pieces are Spanish. This is of course because his mother was of Basque origin. Educated at the Paris Conservatoire, he was trained by Emile Pessard in contemporary writing, but he never lost his feeling for the folk music of Spain. Among these Spanish pieces, one of the finest was his last song cycle, Don Quichotte à Dulcinee (1932). This work has many of the elements of a stage work because it was originally conceived for a movie for which he was supposed to have written the score (Meister, 153).

Ravel composed many song cycles. Histoires Naturelles (1907) is a collection of animal stories. It seems somewhat out of place beside the exotic cycles by names like Shehérazade (1903), but since so many other composers such as Saint-Saens and Chabrier chose to write sets of this type, it is not to be underrated. Other cycles by Ravel

include Five Popular Greek Melodies (1907) and a chamber music cycle for voice, flute, cello, and piano entitled Chansons madécasses (1925-26) (Meister, 151-52).

Deux mélodiques Hébraïques was written shortly before Ravel began his service in World War I. Commissioned by Madame Alvina-Alvi, it was completed in 1914. Madame Alvina-Alvi accompanied by the composer gave it its first performance on June 3, 1914. An orchestral version of the accompaniment was finished in 1919 (Orenstein, 233; Seroff, 288).

Translation: Ravel, Deux Mélodies Hébraïques, "Kaddisch"

May thy glory, O king of kings, be exalted,
O thou who must renew the world and revive the dead.
Your reign, Adonai, be proclaimed for us the sons of Israel today,
tomorrow and forever.
We all speak. Amen.
May it be loved, may it be cherished,
May it be praised, glorified, your name,
May it be blessed, sanctified, may it be adored,
Your name which soars over the skies,
Upon our praises, over our hymns,
On all our blessings that the merciful heaven grant us the calm
life, peace and happiness.

Translation: Ravel, Deux Mélodies Hébraïques, "L'enigme
Eternelle" ["The Eternal Enigma"]

World, you ask us: tra la la.
We respond: tra la la.
If we cannot answer to you: tra la la,
World, you ask us: tra la la.

The two texts have interesting origins. The first, "Kaddisch," is "one of the masterpieces of Jewish liturgy," while "L'enigme eternelle" was first published by the Society for Jewish Folk Music in Russia in 1911. The free

flowing prayer of the first is contrasted by the poetic form of the second. Both texts were translated for Ravel, who then altered them slightly to fit his purposes (Orenstein, 182).

The settings are also quite different. The mood of the first is a quiet but insistent prayer of praise. The accompaniment, while consisting of ninth, eleventh, and thirteenth chords, is nonetheless understated. The harmonies only lend a flavor of modality to the flowing Hebrew melody. Rhythms are free and, for the most part, determined by the vocalist. The second song is a rolling chordal piano part under a rhythmic vocal line. The accompaniment determines tempo and keeps movement going steadily, indicating the perpetual aspect of the text (Orenstein, 182).

This is a particularly difficult piece for the accompanist. In the first song, syncopated entrances of multi-voice chords are determined by the singer's choice of tempo and rhythm. In the middle section, the first quarter note of each measure is divided in tenths, and a cluster chord covering the span of three octaves must be played in the strictest tempo of this song. Extremes of register are required as well as a dynamic flexibility for piano and voice alike.

The second song is simpler and more repetitive for piano but more difficult for the singer. The sonority is a

Hebrew mode, which is akin to a minor church mode with a raised fourth. This results in an augmented second between G-natural and A-sharp. The vocal line enters on the raised fourth and performs the augmented second. The piano line offers some support with an E pedal point but obscures it by stacking fifths on the pedal point in broken chords.

CHAPTER 3

CLAUDE DEBUSSY

"Mysterious correspondences between Nature and Imagination" was the goal of Claude Debussy. Born in France in 1862, the young man had shown early promise. Taught by the finest instructors at the Paris Conservatoire, such as Emile Durand, and nurtured on the music of Wagner and Strauss, he strove to produce something different, something freer (NGD, 5:292-307).

One of the results of his search was to expand the harmonic language of the day. He began employing modality, whole-tone scales, and parallel ninths. Plaining or successive triads were used for color and unusual instrumentation prompted other composers to experiment with tone color.

Although Debussy is considered one of the first innovators of the impressionist style, L'enfant prodigue [The Prodigal Child] is not a part of this style. Instead of the sweet understatement of impressionism, this cantata or "lyric scene" is a fine example of classical French opera. Written during his days at the Paris Conservatoire, it is more reminiscent of Massenet than mature Debussy (Briscoe, 95). Dramatic in the extreme, it shows the side

of the composer who was still ready to espouse the works of Wagner (NGD, 5:292, 295).

The story of L'enfant prodigue follows that of the Biblical parable with a twist. In Debussy's version (libretto by Edouard Guinard), it is the mother who weeps for her lost son. In the opening aria, introduced in the original by only a short interlude, Lia mourns her son and calls to him. The scene ends with Azael's return making for a short work of only about thirty-five minutes (Orledge, 40-41).

While the form seems to be a variant of the da capo aria, this is a dubious conclusion and is arrived at only by acknowledging several exceptional sections. The early lines are similar to a recitative and introduction in that the rhythms are free and pliable and that the accompanimental texture is sparse. At the point in the text where the word "Azael" appears for the first time, a section of melodic material is heard that can be considered the A section. Following this, a contrasting section consisting of a repeated melodic line with separate text takes the role of a B section. The difficulty arises in that before a modified return A section occurs, a completely independent section appears bearing a resemblance to the recitative-like section in its texture and style but having entirely original melody.

Stylistically, Lia's aria could be considered more a type of arioso. Sweeping melodies are seemingly random and flow together without a great deal of standard sectionalization. This is due to Debussy's concept of the text. Debussy was fond of Wagner's operas but considered them too musically heavy (NGD, 5:295). Therefore, he formed his melodies around the "subtle nuance and natural rhythm of the poetry he set. Debussy's melodic line reflects closely the spoken phrase in its basic shape and pattern of agogic and tonal stresses" (Briscoe, 95).

Translation: Debussy, L'Enfant Prodigue, "Azael"

Year, in vain, follows year.
At each recurring season their joys and their frolics sadden me in spite of myself.
They reopen my wound and my sadness is increased.
I come to seek the solitary shore.
Lia mourns always the child she no longer has.
Azael, Azael, why did you leave me?
In my maternal heart your image has remained.
Azael, Azael, why did you leave me?
Meanwhile, the nights were sweet in the plain elms when, under the burden of harvest, they led the big red oxen.
When the task was finished, children, old ones, and servants, workers of the fields, or shepherds praised the blessed hand of God.
Thus the days followed the days and in the pious family the young man and the young girl exchanged their chaste vows of love.
Others do not feel the heaviness of old age.
Happy in their children, they see the years without regret and without sadness.
To inconsolable hearts how the times are burdensome.
Azael, Azael, why did you leave me?

Despite its dramatic nature, L'enfant prodigue was not intended as a stage work. Called a cantata or lyric scene, it was written in 1884 and performed at the Institut de

France as a concert work. The staged version was not completed until 1906 (Lesure, 57).

Even though the work won the Prix de Rome in 1884, Debussy considered L'enfant prodigue a lesser work. Writing jokingly to his publishers, he said that "it would surpass Pelléas in popularity and was 'prodigiously' comical" (Orledge, 40-41).

CHAPTER 4

GIACOMO PUCCINI

Giacomo Puccini was born in 1858 and was the fifth in a direct line of composers which started with his great-great-grandfather. Early in life he showed no indication that he would follow the tradition and enter music himself. His mother, however, was eager for the line to continue and sent him to the Instituto Musicale to study with Carlo Angeloni who had been a student of Puccini's father, Michele. He soon distinguished himself as an organist. He entered some compositions into a competition with no success, but when these same pieces were produced they brought Puccini to the attention of the public. Fired by these successes, he decided to move into the theatrical realm.

Puccini is now considered the only worthy successor of the Italian opera tradition exemplified by Verdi. His treatment of melody and drama have not been rivaled since. There are some important differences in the style of Puccini to that of Verdi. Whereas both composers strove for a dramatic and musical continuity and an emphasis on realistic story line, Puccini added another requirement. The opera must be understood without being able to hear every word. The term for the resulting style is l'evidenza della situazione. It called for the elimination of subplots and

for obvious motivations. There were to be no complicated Mozartian plot twists or disguises. This lifts a little of the stress away from the poetry and places it on the music.

La Rondine [The Sparrow] was one of the last works by Puccini. It was completed in 1916, only eight years before his death. The commission came from Vienna's Karltheatre and was accepted to spite the composer's publishers with whom he had quarreled. Originally planned as an operetta, it was finally composed as a light or comic opera (Osborne, 200).

Puccini rejected the original libretto presented to him but accepted the second which was written by Alfred Willner and Heinz Reichert. An Italian version was to be adapted by a dramatist of the composer's choice, and Giuseppe Adami was selected. The Italian version was to be set to music with the idea of retranslating into German for the premiere in Vienna (Osborne, 200-201).

Puccini had barely begun work in 1914 when war arose in Europe. Reluctant to leave the work unfinished, he completed it in 1916 and then petitioned his patrons in Vienna to release the work for a premiere elsewhere. Permission was granted, and La Rondine first met the public in Monte Carlo in March 1917. It was met well by press and public at this performance, but, though audiences still received it well, subsequent performances drew poor reviews (Osborne, 201-202).

Except for an occasional airing, La Rondine has been doomed to gather dust. Criticisms against the opera include a lack of melodic content. Truly, this is a completely unfounded statement. Whereas the melodies are not those which one can whistle on the way out of the theater, they are present and more elegant for their unusual nature. The most likely reason for the lack of interest in this work is best explained by a look at the text. Puccini himself had misgivings about the libretto. "But Act III in its present state is quite useless, quite dead. Just the usual duet and an end which violates reason and carries no conviction" (Osborne, 206).

The story is placed in Paris around the turn of the century. The plot deals with a woman of less than pristine virtue who falls in love with an innocent young man and the resulting heartbreak. The woman, Magda, is living with Rambaldo, a wealthy Parisian. The first act opens on a party at their home at which a poet named Prunier is telling of the new fad which is falling in love. During the course of the discussion he is asked to sing his latest song. Magda joins him in singing the most famous aria from La Rondine. Following this, a young man enters, the son of a friend of Rambaldo, and is encouraged by the guests to spend his first evening in Paris at Bullier's, a popular night club. This reminds Magda of her first night at Bullier's

and the young man she met there. She then sings of her first romantic love in the aria "Ore dolci e divine."

Translation: Puccini, La Rondine, "Ore dolci e divine"

Oh, sweet and divine hour of merry confusion among students and
shopgirls on a night at Bullier's.
How did I get there? I don't know.
And a distant voice said thus, thus: Young maiden, love has
blossomed.
Defend your heart or you'll pay for those smiles and those kisses
with bitter tears.
We sat down, worn out by dancing but exhilarated.
I felt that a whole new way of life was opening up before me.
"Two imported beers," he said to the waiter.
I was astounded by such extravagance.
Then he threw down twenty sous and said, "Keep the change!"
"I adore you little girl," he said. "Tell me your name."
I wrote it down on the tabletop and wrote his beside it.
And there amid all that din, amid the people, we stared at each
other without a word.
Was I frightened? I don't know.
I ran away. I don't remember any more.
The odd music sang its sad song, and a distant voice said thus:
Young maiden, love has blossomed.
Defend your heart or you'll pay for those smiles and those kisses
with bitter tears.
If only I could relive the joy of that hour.

Following this aria, Magda finds a new, innocent love, and, as predicted by Prunier, she flies away like a sparrow to be with him.

A stage performance would be considerably different from that of a recital performance. Like many of Puccini's arias, "Ore dolci e divine" is more of a scene than a static aria. The form is a very broad recitative and ABA aria. The first A section, however, after stating the initial melodies, repeats these melodies in the accompaniment while the voice part adds an obligato in recitative form. This

allows for the rapid declamation of a substantial amount of text. The B section also contains a great deal of text, including some additional lines by the other ladies on stage (omitted in this performance). Following the return of A, there is a short, but brilliant, codetta.

CHAPTER 5

ROBERT SCHUMANN

Robert Schumann was not accustomed to things coming easily. Although allowed to participate in musical events at school and given lessons on the organ, his mother never intended him to be a musician by trade. Years of law school, a misery for Schumann, were wasted before he was allowed to pursue his chosen field. Likewise, the object of his love, Clara Wieck, was denied him by her father, Robert's former teacher. Only after a court battle and many years of separation were the two united by the courts.

Frauenliebe und Leben [A Woman's Love and Life] is a cycle of eight songs which document the growth of a hero-worshiping girl into a mature woman. The poetry by Chamisso chronicles eight separate occasions in the girl's life and her musings about them. It is natural and particularly poignant that this work was written in the period which followed Clara's and Robert's wedding. Written after the long court battle to win her, the girl who had loved him in much the way of Chamisso's poetic heroine, this cycle takes on the quality of an homage to Clara (Desmond, 32).

Translation: Schumann, Frauenliebe und Leben, "Seit ich ihn gesehen"

Since I have seen him I believe I am blind.
Wherever I look I see him only.
As in a daydream his image hovers before me,
Surfacing from the deepest darkness brighter, brighter yet.
All else is light and colorless all around me,
For my sister's pleasures I no longer desire,
I prefer to weep quietly in the little room;
Since I have seen him I believe I am blind.

In this song, the girl's first encounter with her hero, she is dazzled by his appearance. Two strophic "verses" accompanied by chordal movement in the piano present an humble opening to the cycle. The piano prelude becomes a postlude giving a rounded feel. The simple strophic approach and the fact that the key rarely strays from B-flat major gives a feeling of certitude and contemplation (Walsh, 53).

Translation: Schumann, Frauenliebe und Leben, "Er, der Herrlichste von allen"

He, the noblest of all, how gentle, how good!!
Lovely lips, clear eye, bright mind and firm courage.
So as there in blue depth, bright and glorious that star,
Thus is he in my heaven, bright and glorious, sublime and distant.
Go, go your paths, let me only look at your brightness,
Only in devotion look at him, very happy, then and sad to be!
Hear not my silent prayer, dedicated only to your happiness;
You should me, lowly maiden, not know, high star of splendor.
Only the most dignified of all may make happy your choice.
And I will the esteemed one bless many thousand times.
Will myself delight then and weep, happy, very happy am I then,
Should my heart also break, break, oh heart, what does it matter?

Reciting his virtues and comparing him to a star in the sky, the girl despairs of ever reaching her love. She tells him in her thoughts to go his way, and she will only adore

him from afar. Reiterated chords express her beating heart. The form is a rondo and the accompaniment is a static but insistent repetition of triadic E-flat major harmonies (Walsh, 53). This song contains the only ornamental figure that Schumann does not write out for the singer. It takes the form of a turn on the word "wie" when she is listing her love's many charms.

Translation: Schumann, Frauenliebe und Leben, "Ich kann's nicht fassen, nicht glauben"

I cannot understand, not believe, a dream has charmed me,
How could he have, among all maidens, lifted me up and made me happy?
To me was it, he had spoken: "I am forever yours,"
To me it was as if in a dream, it can never be so.
Oh let the dream in me die, cradled at his breast,
The blissful death let me sip in tears of unending joy.

Without prelude, the girl breathlessly relates her excitement. The object of her affection has reciprocated. But the joy is not complete for doubt still exists as is depicted in the minor key and a melancholy ending (Walsh, 54). Schumann chose the key of c minor for this strophic song, but for the third modified repetition, he returns to E-flat Major. Following the return to c minor for the return to the first "verse," there is a short piano interlude and a codetta in the voice repeating the text of the first line.

Translation: Schumann, Frauenliebe und Leben, "Du Ring an meinem Finger"

You, ring on my finger, my golden little ring,
I press you gently to the lips, to the heart of mine.

I had outdreamt, the childhood's peacefully beautiful dream,
I found myself alone, lost in the empty, unending space.
You, ring on my finger, there have you taught me first,
Have to my view opened up the life's unending deep value.
I will serve him, live for him, belong to him entirely,
Give myself to him and find myself transfigured in his glory.

She is now adorned with a physical token of his love. Quiet and reflective, she thinks of her new life. Gentle melody in a modified rondo form lifted by broken-chord accompaniment changes to a more emphatic line and repeated block chords at the section in which she dedicates herself to him (Desmond, 33). This song returns to the key of E-flat Major and strays from it only during the contrasting sections to return for the A sections.

Translation: Schumann, Frauenliebe und Leben, "Helft mir, ihr Schwestern"

Help me, you sisters, kindly to adorn me, serve the happy one today, me!
Wind busily around my forehead the blooming myrtles beauty.
When I lay satisfied with joyful heart, in the beloved's arm,
Always called he, longing in the heart, impatiently for today's day.
Help me, you sisters, help me banish a foolish anxiety;
That I can receive him, him, the fountain of joy.
Have you, my beloved, to me appeared, give to me, sun, your shine?
Let me in devotion, let me in humility, let me bow to the master of mine.
Scatter for him, sisters, scatter for him flowers, present to him budding roses.
But you, sisters, I greet with sadness, joyfully withdrawing from your group.

The wedding day arrives and confusion reigns. Her sisters adorn her with the traditional ornaments, and, as they do, she asks them to help her banish her fears. In a sudden moment of sadness, she bids farewell to the pleasure

of her sisters' company (Desmond, 33). A short prelude consisting of two measures of arpeggiated, B-flat chords begin this piece which follows a pattern of ABAB'A' and ends with a wedding march postlude.

Translation: Schumann, Frauenliebe und Leben, "Süßer Freund, du blickest"

Sweet friend, you look at me in wonder, you cannot understand how I can weep;
Let the moist pearl's unusual beauty joyfully bright shimmer in my eyes.
How so fearful in my bosom, how full of bliss! If only I knew how to say it in words;
Come and hide your face here in my breast, I will whisper in your ear my joy.
Do you know why I cry, you should, you beloved man!
Remain on my heart, feel its beat, that I may press you firm and firmer.
Here at my bed is the cradle space, where it quietly hides my lovely dream;
The morning will come, where the dream awakes, and out of your image smiles toward me.

A ternary song, it begins with the weeping mother trying to explain her crying to her husband. In the middle section, she speaks of the coming child, and in the last she explains her excitement. The slow, chordal piece is in G Major but resists a firm cadence in this key until the final cadence at which, even then, a non-chord tone in the form of a suspension occurs in the vocal line (a' to g').

Translation: Schumann, Frauenliebe und Leben, "An meinem Herzen, an meiner Brust"

On my heart, on breast, you my joy, you my delight!
Happiness is love, love is happiness, I have said it and do not take it back.
I have believed myself to be exuberant and am more than happy now.

Only who feeds, only who loves the child, to whom she gives nourishment,
Only a mother knows alone, what it means to love and be happy.
Oh how I pity the man, who cannot imagine a mother's joy!
You dear, dear angel you, you look at me and smile at the same time!
On my heart, on breast, you my joy, you my delight!

After a first inversion, dominant seventh chord in D Major is played twice as a prelude, the rocking of the cradle is played by the piano, and the mother sings her happiness to her new baby. The tempo accellerates as her excitement increases. The rocking changes to short chords suggesting that she has swept up the baby and holds it close. The postlude then lifts and falls as though the mother is lifting the baby (Desmond, 34).

Translation: Schumann, Frauenliebe und Leben, "Nun hast du mir den ersten Schmerz getan"

Now have you to me the first sorrow done, one that really hurt.
You sleep, you hard merciless man, the sleep of death.
Looks the deserted one before herself, the world is empty, empty.
Loved have I and lived, I am not living more.
I withdraw quietly into my inner self, the curtain falls,
There have I you and my lost happiness, you my world.

Dry-eyed, but stricken, the woman speaks to her dead husband. The pitch rises stark against a sforzando chord on "leer" to show how empty and dismaying the world is now. The vocal line ends on a lowered pitch level, and a postlude recalls the first movement and her new love (Desmond, 34). Abrupt chords in d minor form a background for her declamatory lines. Their restriction in terms of much text on a repeated note gives this piece the feel of recitative.

This is accentuated by a lack of other obvious sectionalizations and the sparsity of movement in the accompaniment.

A ninth poem of Chamisso, one in which the mother becomes a grandmother, was omitted by Schumann (Walker, 143).

These poems are poignant and, to some, over-sweet. The role of the woman is somewhat foreign to the twentieth-century woman as it tends to be one of service and devotion. Nevertheless, in the time of its writing, it was an accurate portrayal of any woman's main ambition--marriage. Four of the eight are given the direction "innig," suggesting an inward meditativeness further outlined by frequent tempo changes within movements connotative of emotional swings (Walker, 143).

Neither structurally nor harmonically can these pieces be considered the most advanced of Schumann's writing. Forms are quite standard, usually a strophic or ternary verse setting. The exception is the final movement which is a more recitative-like setting. Accompaniments are generally block or broken chords. Arpeggiations and an occasional melody line break the pattern but not often. Bass line movement is frequently in octaves and at a fairly slow pace. Compared to the chromaticism of Schumann's later works or even Dichterliebe, this cycle is quite conservative. Satisfied with the occasional major-minor

shift or color chord, the harmonies are not unusual for that period. Interestingly, Schumann uses a new key for each movement seeming to derive the key of each song from the one which precedes it, sometimes using tertain relationships, other times using dominant relationships or relative or parallel minor. It would be interesting to know whether this was for a specific effect on the composer's part to distinguish each movement as a separate entity, a separate movement in time.

Poetry and music are blended beautifully here. Schumann had been a great lover of poetry since his youth, his father having been a publisher. His recognition of a fine poem and respectful treatment was natural. Despite modern assertions that Frauenliebe und Leben is not the greatest of Schumann's output, it is certain that they are at least one of the most personal and moving.

CHAPTER 6

GUSTAV HOLST

Gustav Holst was born in Cheltenham, England in September of 1874. His parents, of Swedish descent, were both musicians. They provided the young Holst with his primary musical instruction. In 1893, he enrolled in the Royal College of Music at London where he studied with Stanford and Rockstro. Learning also during this period to play the trombone, he was subsequently able to support himself by playing in area orchestras. In 1905, he took a position as music master of St. Paul's Girls' School and in 1907 took an additional position as music director of Morley College in London. It was during this period that he removed the "von" from his surname "von Holst" because of World War I and the suspect nature of German-sounding names. He became teacher of composition at the Royal College of London in 1919 and joined the faculty of Reading College (I. Holst, Gustav Holst, 2-47).

Holst's music was not well-known during his lifetime. This may have been due, in part, to the fact that he spent much of his life searching for a style. Early influences were Gilbert and Sullivan and Edvard Grieg as shown by early works such as his operetta Landsdown Castle. Interestingly, this piece also contains fragments of

Anglican chant in consecutive fifths. After hearing Tristan und Isolde, he began a period of "Wagner-worship." Because of his relationship with Vaughan-Williams, he began experimentation with folk music forms and styles. He and Vaughan-Williams took walking tours together and gathered folk songs (I. Holst, Music of Holst, 1-15).

Holst was always very interested in matters of spiritualism. He began translating the Hindu text of the Rig Veda from Sanscrit, and in 1907 he began to set these songs for voice and piano. His goal was to employ the economy of the folk-song style while reaching the emotional complexity of the Sanscrit hymns. This also led to a subsequent composition, Savitri, a one-act opera which tells of a woman's conflict with death (I. Holst, Music of Holst, 16-25).

It was not long before Holst abandoned his attempt to recreate earlier composers' work and find his own style. The pinnacle of this musical rebellion came with the writing of Egdon Heath for orchestra in 1927. The success of his breaking-away gave him new confidence to pursue old forms. He then wrote twelve songs on texts by Humbert Wolfe. This was the first time he had written for the genre of voice and piano in twenty years. They were first performed by Dorothy Silk in a private performance in Paris, November 9, 1929. Despite their popularity now, they were refused by three publishers before they found publication as separate songs.

Though grouped in current publications and on my recital program, Holst did not intend this set to be a song cycle. At Paris, they were gathered together under the title The Dream City, but he later discarded the idea of a cycle and left the order of the songs to the choice of the performer (I. Holst, Music of Holst, 85-86; G. Holst, 4).

Holst is perhaps best known for and most easily identified by his use of harmony and texture. Whether because of the relation with folk music or as an extension of Wagnerian chromaticism, Holst felt most at home with a mix of major and minor tonalities. This makes the work a little more approachable (melodically) for the singer, yet more exciting to the audience. Rich chords support the vocal line in a manner that those who know only the instrumental works might call heavy. Yet, it becomes clear in "Now in These Fairylands" that Holst knew how to use a full texture to create a sensitive and intimate setting.

Experimentation, if Holst's use may be termed as such, of mixed meter adds an extra dimension to his works. In both the Humbert Wolfe selections, the performer is required to display rhythmic independence and precision. Not only does the meter change frequently, but there also exist many areas of three against two relations between voice and piano. This relation appears within the piano accompaniment of "Dawn".

Formally these works are indicative of the influence of folk music on Holst. It would be oversimplifying to refer to them as strophic as they are tailored specifically to the needs of the text. However, it is obvious that a general format repeats itself either in the vocal line or in the accompaniment. Specific repetition of a melody is common but not strict. The romantically pictorial texts are set in a way to achieve the formal simplicity of a folk song without being average or ordinary. "Now in These Fairylands" is very much like an ABA form, but, again, modifications made to accommodate text painting lend a more freely-composed feel.

Text painting is a prevalent characteristic; however, as in all other facets of his composition, it does not follow the standard formulas. For example, in "Now in these Fairylands," while the text says "moulding their grace to the line of your face," the accompaniment "moulds" itself to the vocal line by matching it in rhythm exactly, the first and only time in this piece. This is in keeping with the nature of the texts themselves. The poetry uses new metaphors to depict old emotions (i.e., love, sadness, etc.). Therefore, Holst realized that setting them with the standard musical language would not represent the texts well.

Text: Holst, Twelve Humbert Wolfe Songs, "Now in these Fairylands"

Now in these fairylands gather your weary hands close to your breast, and be at rest.
Now in these silences lean to the cadences, molding their grace to the line of your face.
Now at the end of all, loveliest friend of all, all things are yours in this peace that endures.

A short prelude of three bars foreshadows a descending line which is to be the primary material for this piece. The tempo is marked "Lento," and the voice enters softly on the descending line. The direction changes for the middle section, rising in dynamic as well as melodic direction. After a shortened introduction, the original material repeats with slightly altered rhythm and text for a gentle ending on a D Major chord. This cadence is in contrast to the overall feeling of d minor, which is further complicated by the profusion of altered pitches.

Text: Holst, Twelve Humbert Wolfe Songs, "A little Music"

Since it is evening, let us invent love's undiscovered continent.
What shall we steer by, having no chart but the deliberate fraud of the heart? How shall we find it?
Beyond what keys of boyhood's Spanish piracies, false Eldorados dim with the tears of beauty, the last of the buccaneers?
Since it is evening, let us design what shall be utterly yours and mine.
There will be nothing that ever before beckoned the sailor from any shore.
Trees shall be greener by mountains more pale, thrushes outsinging the nightingale,
Flowers now butterflies, now in the grass, suddenly quiet as painted glass, and fishes of emerald dive for the moon, whose silver is stained by the peacock lagoon.
Since it is evening, and sailing weather, let us set out for the dream together; set for the landfall, where love and verse enfranchise for ever the travellers.

This spritely rondo begins with two measures of prelude which repeat several times within the piece, serving both as introduction to the repeat of A sections and as accompaniment in B sections. The repetitive triple rhythms are interrupted periodically by notated duples in both the vocal and piano lines. The most striking contrast is the C section in which the tempo slows greatly from the original "Allegretto" and accompaniment texture reduces significantly to allow for a lilting, melodic reverie. This returns to the A material, and an unusual ending occurs in which the tempo slows to "Adagio," the introductory material permeates both the accompaniment and the vocal line and at the last measure rises chromatically to an inverted D Major chord.

Translation: Holst, Vedic Hymns, "Ushas" ["Dawn"]

Behold the Dawn, the fairest of all visions,
Day's glory now appears.
Arise! For the night hath fled!
Arise and greet the Dawn.
Welcome her! Unveiled she now appeareth,
All things greet her radiant smile.
Borne by winged horse and car
She steals across the sky.
Child of heav'n arrayed in shining garments,
Blushing maiden draw thou near.
Sovran [sic] lady of earth and sky, we hail thee as our queen.
Heav'n's breath awakeneth creation,
The sky is all aflame,
Th'eastern Portals open wide.
The Sun draws nigh.
Greeting thee, the holy fire ascendeth,
Greeting thee, our hymns arise,
Greeting thee, the Sun appeareth,
Greeting thee, thy worshipers Bow down and bless and adore.

Though strophic in nature, "Dawn" is by no means dull. After a short prelude of highly chromatic chords, both block and ascending arpeggiated, the voice line achieves a dominant to tonic cadence on C, which is then sounded in the accompaniment. Block chords then give a background for a simply beautiful melody. Some mixed-meter and swift changes of harmonic direction and dynamics keep this reverent piece from becoming pompous. In the second section, there is an accompanimental figure which combines alternating chords in duple rhythm in the right hand with broken, triple-metered chords in the left. The effect is a sparkling portrayal of the misty morning. Majestic, full-voiced block chords lead the final section to a climactic rise which tapers in tempo to a peaceful conclusion on a broken C Major chord.

CHAPTER 7

ERICH WOLFGANG KORNGOLD

"I remember the song. I heard it sung so often in happier bygone days" (Korngold). The words of Marietta's sweet song are twice as poignant given that the opera from which they are taken, along with the man who set them to music, are all but forgotten. Despite its popularity when it premiered in 1920, Die tote Stadt, by E. W. Korngold has all but disappeared from the opera repertory.

Erich Wolfgang Korngold (1897-1957) was the newest star on the Viennese scene in the early 1900s. Born to a well-known Austrian music critic, his talent for composition was recognized and encouraged at a very young age. Mahler, upon hearing a cantata composed by Korngold in 1907 advised that the prodigious boy be sent to study with Zemlinsky. Under the tutelage of Zemlinsky, he composed a ballet (at age 11) which caused a sensation at its premiere at the Vienna Court Opera. His subsequent works were equally popular and well received by the music world. Puccini praised him for Violanta, his first opera. Richard Strauss also praised him. After the great success of Die tote Stadt in 1920 the Neue Wiener Tagblatt published the results of a poll which rated Korngold and Schoenberg as the two greatest living composers. He then took his talents to Hollywood

prompted by Max Reinhardt with whom he had collaborated on Die Fledermaus and La Belle Helene. He wrote nineteen film scores and received two Academy Awards for the music of Robin Hood and Anthony Adverse (NGD, 10:210).

It seems strange, then, that in this generation the name Korngold means so little to so few. Perhaps the timing was all wrong. Coming onto the scene at the time when tonality (particularly Wagnerian) was becoming passe, this Viennese wonderchild was writing the kind of music that was being rejected. Korngold, his style infused with all the characteristic harmonic extensions of Strauss and the lyric passion of Puccini, was simply too late to permanently impress himself into popularity. One modern critic referred to Die tote Stadt as ". . .an attractive work with not an original note in it" (Schonberg, 44). It could also be that his association with the "lesser" art of movies branded him among some "serious" musicians as a "lesser" composer. For whatever reason, the works of Korngold are only recently having a second chance.

Die tote Stadt, itself, was reintroduced in New York in 1975 by the New York City Opera Company. The story is of a young man in the Belgian town of Bruges whose wife, Marie, has died. He keeps a lock of her hair in a crystal box and broods over her portrait. When he encounters a girl, Marietta, who resembles Marie, he becomes obsessed with her. The portrait of his dead wife implores him to be true to

her, but the man, Paul, only becomes more involved with Marietta. Finally, in a moment of passion, he strangles Marietta with the lock of Marie's hair saying that now they resemble each other exactly. The horror of his act brings him back to reality and he realizes that the whole thing has been a dream. He then resolves to leave his "dead city" and resume his life (Davis, 17; Funk, 159-61).

"Gluck, das mir verblieb", or "Marietta's Lied," typifies the great romantic style at its height. The text, from the libretto by Paul Schott, speaks of all the things that a romantic opera should: love, fidelity, and even death. "How true the saddest song. The song of the faithful lover who has to die" (Korngold). The song comes in the first act when Paul gives Marietta the lute and shawl of the dead Marie and begs her to favor him with a song (Freeman, 196). Her own commentary on the song which she sings sums up the great sentimentality of the work.

Translation: Korngold, Die tote Stadt, "Glück, das mir verblieb"

Happiness that abode with me, come back to me my faithful love.
Evening is sinking into the grove; you are my light and day.
Anxiously heart throbs against heart; hope soars heavenward.
How true the sad song; the song of true love that must die.
I know the song. I heard it often in young, more beautiful days.
It has another verse: do I still know it?
Dark sorrow may be nigh; come to me my faithful love.
Bend down your pale face--dying will not separate us.
If you one day must go from me, believe there will be a Resurrection.

The music of this aria is a wonderful blend of old and new. One modern writer accused Korngold of being too much a follower of the composers of the day and too little his own man (Davis, 17). Whether or not this is true, one can see plenty to attribute to his Viennese birthright. Thickly textured extended chords and close harmonies are easily traced back to Strauss and Wagner. The soaring melodic vocal line suggests more of Puccini and an Italian approach to singing. To simply listen, it is difficult to discern the rhythmic complexity of this piece. Duple against triple figures along with continually shifting meter signatures give the piece a less-than-solid footing for orchestra and vocalist alike. Hemiola figures in the middle section make coordination of singer to orchestra more difficult than the sung line would otherwise be. In addition, the flexible tempo and portamenti from the high notes give room for error (Korngold).

No one can deny the simple beauty of this piece. It has been suggested (Davis, 17) that the initial success of Korngold's opera was due in part to its moralisms. The idea of turning one's back on the past and starting anew must have been particularly meaningful for post World War I Europe. For whatever reason, then and now Die tote Stadt is a perfect example of sweet, sentimental beauty.

REFERENCES

Briscoe, J. R. "Debussy's Earliest Songs." College Music Symposium 24 (1984), no. 2: 81-95.

Carroll, Brendan G. Erich Wolfgang Korngold 1897-1957: His Life and Works. Edited by Konrad Hopkins and Ronald van Roekel. Paisley, Scotland: Wilfion Books, Publishers, 1984.

Davis, Peter G. "The Dead City." New York Times, 30 March 1975, II, sec. D, p. 17.

Dean, Winton. The New Grove Handel. New York: W. W. Norton & Co., Inc., 1983.

Dent, Edward J. Handel. New York: A. A. Wyn, Inc., 1948.

Desmond, Astra. Schumann Songs. Seattle: University of Washington Press, 1972.

Freeman, John W. Stories of the Great Operas. New York: W. W. Norton and Company, 1984.

Funk, Addie. The Stories of the Operas. Vienna: Army Welfare Services, Vienna Area, 1950.

Holst, Gustav. Twelve Humbert Wolfe Songs. With an Introduction by Imogen Holst. Great Yarmouth, England: Galliard Ltd., 1970.

Holst, Imogen. Gustav Holst. London: Oxford University Press, 1958.

_____. The Music of Gustav Holst and Holst's Music Reconsidered. 3d ed. Oxford: Oxford University Press, 1985.

Korngold, Erich Wolfgang. "Gluck, das mir verblieb". Aria in Die tote Stadt. Libretto by Paul Schott.

Lang, Paul Henry. George Frideric Handel. New York: W. W. Norton & Co., Inc., 1966.

Lesure, François. Catalogue de L'oeuvre de Claude Debussy. Geneve: Editions Minkoff, 1977.

Loewenberg, Alfred, comp. Annals of Opera. London: John Calder, 1978.

Meister, Barbara. An Introduction to the Art Song. New York: Taplinger Publishing Co., Inc., 1980.

Orenstein, Arbie. Ravel: Man and Musician. New York: Columbia University Press, 1975.

Orledge, Robert. Debussy and the Theatre. Cambridge: Cambridge University Press, 1982.

Osborne, Charles. The Complete Operas of Puccini. London: Victor Gollancz, Ltd., 1981.

Sadie, Stanley, ed. The New Grove Dictionary of Music and Musicians. London: Macmillan Press Limited, 1980. S.v. "Debussy, Claude," by Roger Nichols; "Handel, George Frideric," by Winton Dean; "Holst, Gustav," by Imogen Holst; "Korngold, Erich Wolfgang," by B. G. Carroll; "Puccini, Giacomo," by Gabriella Biagi Ravenni; "Ravel, Maurice," by G. W. Hopkins; and "Schumann, Robert," by Gerald Abraham.

_____. The New Grove Masters of Italian Opera: Rossini, Donizetti, Bellini, Verdi, and Puccini. London: Macmillan, Ltd., 1983.

Satz, Arthur. "Oratorio Society: Handel Joshua." High Fidelity & Musical America 31 (August 1981): Mus Am 26-27.

Schonberg, Harold C. "City Opera Tote Stadt Exploits Film Technique". New York Times, 3 April 1975, p. 44.

Seroff, Victor I. Maurice Ravel. New York: Henry Holt and Company, 1953.

Short, Michael, ed. Gustav Holst: Letters to W. G. Whittaker. Glasgow: University of Glasgow Press, 1974.

Slonimsky, Nicolas, ed. Baker's Biographical Dictionary of Musicians. 7th ed. New York: Schirmer Books, 1984.

Walker, Alan, ed. Robert Schumann: The Man & His Music. London: Barrie & Jenkins, 1972.

Walsh, Stephen. The Lieder of Schumann. New York: Praeger Publishers, 1971.

A MASTER'S SOPRANO RECITAL
AND EXTENDED PROGRAM NOTES

by

MIKI DAWN LYNN THOMPSON

Bachelor of Music, Kansas State University, 1987

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1989

The Master's Report contains an audio cassette tape of a public soprano recital performed on Wednesday, June 21, 1989 at All Faiths Chapel on the campus of Kansas State University. Included on the program are eleven works: "V'adoro pupille" from Giulio Cesare, "Oh, had I Jubal's lyre" from Joshua, "O sleep, why dost thou leave me" from Semele, and "Rejoice greatly" from Messiah by George Frederic Handel; Deux Melodies Hebraiques by Maurice Ravel; "Azael" from L'Enfant Prodigue by Claude Debussy; "Ore dolci e divine" from La Rondine by Giacomo Puccini; Frauenliebe und Leben by Robert Schumann; "Ushas" ["Dawn"] from Vedic Hymns and Twelve Humbert Wolfe Songs by Gustav Holst; and "Glück, das mir verblieb" from Die tote Stadt by Erich Wolfgang Korngold.

Combined with the recital tape is a series of program notes giving the historical background of each composer and a perspective of the compositions being performed.

A MASTER'S SOPRANO RECITAL AND EXTENDED PROGRAM NOTES

by

MIKI DAWN LYNN THOMPSON

Bachelor of Music, Kansas State University, 1987

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1989

The Master's Report contains an audio cassette tape of a public soprano recital performed on Wednesday, June 21, 1989 at All Faiths Chapel on the campus of Kansas State University. Included on the program are eleven works: "V'adoro pupille" from Giulio Cesare, "Oh, had I Jubal's lyre" from Joshua, "O sleep, why dost thou leave me" from Semele, and "Rejoice greatly" from Messiah by George Frederic Handel; Deux Melodies Hébraiques by Maurice Ravel; "Azael" from L'Enfant Prodigue by Claude Debussy; "Ore dolci e divine" from La Rondine by Giacomo Puccini; Frauenliebe und Leben by Robert Schumann; "Ushas" ["Dawn"] from Vedic Hymns and Twelve Humbert Wolfe Songs by Gustav Holst; and "Glück, das mir verblieb" from Die tote Stadt by Erich Wolfgang Korngold.

Combined with the recital tape is a series of program notes giving the historical background of each composer and a perspective of the compositions being performed.